



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ment of work and psyche by which mental dissatisfaction in the work, mental depression and discouragement, may be replaced in our social community by overflowing joy and inner harmony”.

B. H. BODE.

University of Illinois.

THE CAMBRIDGE HISTORY OF ENGLISH LITERATURE. Edited by A. W. Ward and A. R. Waller. Volume VII, Cavalier and Puritan. Cambridge: University Press, 1911.

This volume is to a marked degree the fulfillment of certain promises recorded by the general editors at the beginning: “to consider subsidiary movements and writers below the highest rank,” and to make ample provision “for treating certain subjects more or less closely allied to literature pure or proper.” Given a period in which, dramatic writers being set aside, large literary figures are so rare that several have to be forced in from contiguous territory, and the settlement of these initial obligations becomes not a duty, but a privilege. But this treatment of the Caroline Age, the period of Cavalier and Puritan, seems a trifle out of balance, with seven long chapters of the sixteen given to extra-literary matters, or to considerations in which purely literary qualities and relations are certainly not the things emphasized. The chapters in question are clear and comprehensive; far better than could be brought together by any other than this co-operative method. Still one feels that the purposes of the student of literature might be served more effectively by a greater insistence on social environment or a stricter fidelity to that other editorial promise—of carefully considering foreign influences—which most of the collaborators have rather studiously disregarded.

With a less intricate literary situation to consider, there is correspondingly less embarrassment in the matter of chapter-divisions. The chapters on poetry, in the earlier pages, suffer most in this respect. Professor Moorman, under “Cavalier Lyrists,” does a masterly study of Herrick, for which he is peculiarly qualified, and concludes with a rather perfunctory treatment of Carew, Suckling and Lovelace. Mr. Thompson’s “Writers of the Couplet” are all “Cavalier lyrists,” in any sense of the term; and include Cowley, who is admitted chiefly on the strength of the couplet structure in *Davideis*, and Davenant, because the quatrains of *Gondibert* represent “the general inclination to restrain poetic fluency within

definite bounds." This chapter is indeed an admirable study of the development of restraint and smooth simplicity in verse form, analogous to Professor Saintsbury's treatment of the verse-paragraph in heroic poetry; but even from that point of view Cowley seems out of his element. Practically all other versifiers of the period, except of course the conventional group of "Sacred Poets," are consigned to Professor Saintsbury's chapter on "Lesser Caroline Poets." As more than half of these passed under his editorial supervision in his collection of *Minor Poets of the Caroline Period*, 1905, it is not surprising that he gives them unusually concrete and sympathetic treatment, and constructs about his central interest in the technique of heroic verse, noted above, one of the best-knit and most illuminating chapters of the volume.

With all this distribution of responsibility, several familiar names are almost missed from the roll. Sir John Beaumont is mentioned repeatedly as anticipating the formula of later verse-restraint, but his very considerable achievements in the couplet form fail of recognition. William Cartwright is named once among those showing the influence of Jonson (p. 4), and again in the group of writers to whom Vaughan penned complimentary verses (p. 44). Alexander Brome, whose work was virtually completed in 1660, when the first edition of his poems appeared, is not noted at all. Traherne receives due consideration among the Sacred Poets, but William Strode, Dobell's more recent and more worldly protégé, finds no mention anywhere. Marvell seems to have given the editors no little concern, and appears linked arbitrarily with Bunyan by such Puritanism as they may be supposed to have had in common. "But if we class both as puritans," Doctor Brown explains, "we must do so with a difference" (p. 203). He has just confessed himself "conscious of making a great transition" in passing from one to the other.

Strictures like these are perhaps a trifle petty. Presumably the volumes in this series represent the best possible results of compromising between the familiar "life-and-works" method of presentation and a more vigorously constructive treatment of literary types and tendencies. It is a reasonable conviction, however, that such wide-spread literary interests as that in the lighter lyric, with its various impulses from classic, religious, "metaphysical," and continental courtly sources, or in the heroic elements cultivated on both sides of the channel in poem, romance and drama, deserve a carefully organized cumulative treatment against a social and critical background, rather than the dissipation of their factors into fragments of some half-dozen chapters.

One interesting feature of this volume is the large part

taken by Professor Saintsbury, who has written the chapters on "Milton" and the "Antiquaries," as well as the "Lesser Caroline Poets." Far from conceding him this lion's share in a grudging fashion, as certain critics have (*N. Y. Nation*, Oct. 19, 1911 and May 9, 1912), we are disposed to regard the arrangement as peculiarly fortunate. Between the minor poets, whose work he has made common property and whose experiments at refining narrative verse he has analyzed with so much care, and those masters of rhythmical prose on whom his recent *History of Prose Rhythm* has given him first claim, Milton, with a culminating power over verse-paragraphs and an ornate rhetoric shaped—however awkwardly—to the demands of controversy, falls to his share so naturally that the concluding paragraphs of the chapter threaten to lose themselves in a "conclusion-summary" on 17th Century style. It is worth while to have an estimate of Milton from this "most signal polymath of our day," as Mr. Seecombe calls him. He definitely undertakes it as an expositor and not an advocate. It is certainly not hero-worship, and there may be many to quarrel with its depreciation of youthful effort, its severe strictures on the controversial prose, and its failure to rhapsodize over the elements of greatness in *Paradise Lost*. But on the whole the estimate is sound and convincing, and presents a consistent portrait of a surprisingly real personage. Moreover, we could ill dispense with such characteristic utterances as the following: "An Aspasia-Hypatia-Lucretia-Grielda, with any naughtiness in the first left out and certain points in Solomon's pattern woman added, might have met Milton's views. But this blend has not been commonly quoted in the marriage market."

In the Caroline period the familiar letter and the memoir had come to have such distinct literary values that the critic is often uncertain where to classify his documents. Professor Ward's two chapters on "Historical and Political Writings" do ample justice to this mass of material on the side of content and historical bearing, but in certain cases there might well be more emphasis on the literary significance. He explains, for example, that James Howell's *Epistolae Holianae* bear few marks of genuine personal correspondence, but makes no attempt to follow the admirable lead of Joseph Jacobs and Georg Jürgens in determining the place of these letters in the literary type then developing. In the biographical documents literary values seem particularly slighted, notably in the cases of Clarendon's *Life*, Lord Herbert's *Autobiography*, and the Hutchinson and Newcastle memoirs.

Mr. Spingarn's chapter on "Criticism" represents another appropriate assignment, and is noteworthy for its grasp of

detail and the skill with which this is related to the dominating features of the period: the heroic vogue, the system of Hobbes, and the development of the critical roll-call. This and the following chapter, "Contemporary Philosophy," are equally illuminating, and supplement each other. It is to be regretted that Mr. Spingarn did not carry his work beyond the Restoration, giving it approximately the scope of his three volumes of *Critical Essays*. The last two chapters are particularly valuable for the mass of material they bring before the general student. This assembling of out-of-the-way documents seems to be Professor Routh's specific mission throughout the series, and he does it with zest and apparent facility. This time the wide variety of his resources is almost too much for the limitations of one chapter-heading, "The Advent of Modern Thought in Popular Literature" being perhaps as adequate as one could expect.

The bibliographies in this volume are rather above the average of the series. There is no elaborate attempt at classification, there are various omissions, and there is not always perfect integration with the material of the chapters. For anyone but the specialist, however, they should be entirely sufficient.

A. H. UPHAM.

Miami University.

THE POLITICAL PROPHECY IN ENGLAND, by Rupert Taylor, Ph.D., New York, The Columbia University Press. Pp. xx, 165.

In this book Dr. Taylor has performed a valuable service by furnishing a general survey of a field of English literature which has hitherto received scanty attention. Working with a literature of considerable extent, much of it inaccessible, and with nothing to serve as guide, he has studied and classified the available material with great thoroughness, and the book is certain to be of value to future students of the subject as well as to students of mediæval literature generally. As the work is professedly a guide book, it is to be regretted that two omissions seriously affect the convenience with which it can be used. In the first place, a chronological list of the prophecies treated is greatly needed. Such a list would not only have been useful for reference, but it would also have enabled the reader to grasp more readily the historical development of the type of literature which is being studied. In the second place, there is no index—an omission more serious than the first. This omission is the more irritating because the book would really be of considerable value for